

# MUSIC SOCIETY SEASON OPENS FRIDAY EVENING

ON  
PAPER by... FREDERICK  
WINGS O'BRIEN

# THE CARMELITE

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When the history of this depression is written, say in another generation, you will find that all this *present* palaver in Washington and Europe by the Hoover element is to aid bankers. Nothing has been done, basically, for the millions out of work, for the hundreds of thousands of the middle-class robbed by stock jobbers and bank promoters. Otherwise, the tariff would be cut down, silver brought to a practical relation with gold and billions appropriated to give work or a living to the needy. Wall Street is dictating to Hoover and his treasury-state department groups measures to save it. I mean by Wall Street, all the big speculators, Morgan, Wiggins, and the lesser kings of money. Congress may force the Hoover hand; the people force Congress. I view with alarm.

In Spain, women can vote at twenty-three. Such suffrage is good for the Church, but the Church did not aid the women.

Los Angeles city contracted for water enough in six years for seven million people, at a cost of two hundred twenty million dollars. L. A. certainly has no hope of four per cent.

Last year, the Prohibition Bureau of Uncle Sam, under Major Poppycock, captured forty million gallons of booze according to its own report. That allowed a few gallons a day for the home of each agent. They drank heartily, the brave lads under Major Poppycock.

*Cane Juice*, (a novel, not rum) caused the loss of his job as professor of English at Louisiana State university, by the author, Dr. Uhler. A Catholic priest complained that it was improper. The book intimated that the university co-eds were females with desires for males. And *versa vice*.

You airplane from S. F. to L. A. in less than two hours, now, on the Varney Speed Line. But, to what purpose?

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## Council in Special Session

The Committee of Seven, recently appointed to assist in an advisory capacity on major issues involving the future of Carmel, submitted its first report at a special meeting of the City Council last night. Embodying tentative suggestions on a number of important projects, the report is published in full in this issue—pages ten and eleven. Other than tendering a vote of thanks to the committee, the Council took no action on the recommendations, which by their phrasing are indicated to be merely a starting point of a far-sighted program looking to conservation of the natural beauties of Carmel and to the solution of various civic problems previously under consideration. The report is expected to form the groundwork for much of the Council's activity during the next year.

Others matters dealt with last night included:—

**Sunday Closing.**—Petitions for and against the compulsory closing of grocery stores and meat markets on Sundays and holidays were before the Council, each side having mustered approximately four hundred signers. Mayor Heron stated that the Council was not prepared to act immediately; had no authority, in fact, to act last night as it was a special meeting. Expressions of opinion however, were invited.

Among those who spoke were:

E. H. Ewing, in behalf of seven of the eight groceries in Carmel, favoring Sunday closing and touching on economic aspects;

J. Howard Brooks, on the general prevalence of Sunday closing throughout the country;

Dr. David Matzke, neutral but stressing public health, with reference to storage and sale of perishable products;

The Rev. Mr. Sharp of Monterey, on the moral issue;

Continued on page twelve

## Music to the Fore

The Carmel Music Society will inaugurate its fifth annual season of winter concerts tomorrow (Friday) evening at the Carmel Theatre (Ocean Avenue), presenting in recital Joseph Szigeti, the Hungarian violinist.

Following is Szigeti's program:

La Folia \_\_\_\_\_ Corelli  
Prelude and Gavotte in E major \_\_\_\_\_ Bach  
(for violin alone)  
Caprice in E major \_\_\_\_\_ Paganini  
(for violin alone)  
Concerto in D major, No. 4 \_\_\_\_\_ Mozart  
(Cadenzas by Joachim)  
Allegro Andante Rondo  
Fontaine de Arethuse \_\_\_\_\_ Szymanowski  
Siciliane et Rigaudon \_\_\_\_\_  
\_\_\_\_\_ Francoeur-Kreisler  
Spanish Dance \_\_\_\_\_ De Falla-Kreisler  
(Nikita de Magaloff at the piano.)

Tickets will be available throughout the day at the Denny-Watrous Gallery, and at the box-office during the early evening hours. The concert commences at eight-thirty.

## BAY MYSTERY

Up to three o'clock this afternoon there had been no new developments in connection with the reported but unconfirmed sinking of a small power-boat in Carmel Bay. First reports yesterday had it that S. F. B. Morse, Capt. Glenn Johnson and Charles Olmstead, who had gone out fishing were missing, but they put into Monterey later in the day. A coast guard cutter and Major H. L. Watson in his plane joined in the search without result.

## RAIN

Council meetings, missing craft, taxes and the depression took back seat in Carmel this afternoon; the news of the day was—rain. A "mere trace" last night developed into a measurable shower at one o'clock and continued intermittently throughout the afternoon.



## Personalia

Miss Barbara O'Neil, daughter of Mr. and Mrs. David O'Neil, and granddaughter of Mrs. George Blackman of Carmel, is one of the leading actresses with the University Repertory Theatre, a professional company, which will open its winter season in Baltimore on November sixteenth. Having graduated from Sarah Lawrence College, Bronxville, in 1930, Miss O'Neil studied at the Yale Department of the Drama under Professor George F. Baker. She spent the summer in Europe; upon her return, Alexander Dean, director of plays in Professor Baker's department, recommended her to fill a vacancy in the University company. She is to play several important parts this season, including Pervaneh in "Hassan" and Florence Dodd in "The Constant Nymph."

Helen Ware (Mrs. Frederic Burt) has returned from a six weeks visit to New York. On her return she was greeted by her own shadow from the screen of the local theatre, playing Dorothy MacKaill's mother in "The Reckless Hour," and also a part in "Party Husband." Miss Ware and the Charles Johnstones motored to Houston, Texas; from there Miss Ware travelled East by rail, later joining the Johnstones in New York, where they will reside permanently.

Mrs. Lura B. St. Claire, of Halycon, is in Carmel to remain for the winter with her sister, Miss Saidee Van Brower.

Philip Nesbit has returned to Carmel from a trip which took him to Tahiti and other points of interest. While in "the islands" he studied native types, some of which he recorded in water colors.

Perez Hirschbein, noted Yiddish dramatist now in Carmel, began a new play last week. It is also contracted for and probably will be produced next spring.

Miss Tilly Polak is taking a week's vacation motoring to Southern California. Her trip will include a visit to Palm Springs.

Lord Hastings, British peer, artist-assistant to Diego Rivera in San Francisco mural commissions, and occasional sojourner on the Peninsula as a guest of Gouverneur Morris, has just completed a travel book on the South Seas. The volume is unique in that it tells a running story of the history of that region

while it fulfills its mission as a travelogue.

Miss Elizabeth Dickinson, daughter of Mr. and Mrs. Henry F. Dickinson, has resumed her work as art instructor on the staff of Miss Dalton's School, New York, after a summer visit with her parents.

John B. Terry, until a year ago engaged in newspaper work on the peninsula, was in Carmel this week. He is now associated in Los Angeles with Haupt-Metzger, national advertising agency.

### MEETINGS

The Bridge Section of the Carmel Woman's Club will meet at two o'clock Monday afternoon, October twenty-sixth, at the Girl Scout House. This section is open to all members of the Woman's Club. Contract as well as auction bridge will be played this year.

Another all-day meeting, with basket luncheon at noon, is planned by the Federated Missionary Society. Members and friends will meet at ten o'clock Wednesday, October twenty-eighth, at the Guild Hall of Community Church to make bandages. At two-thirty there will be a program at which the Rev. Austin B. Chinn will speak on "Christian Education."

The Peninsula chapter of the National League of Women Voters met yesterday in Monterey, with Mrs. Edward Berwick as chairman of the day. Labor was discussed by Mrs. Stanley Hastings, Tariffs by Mrs. C. L. Shaff, and Agriculture by Miss Alice Lafler. After the regular speakers of the day had delivered their talks, Mrs. Teresa Lloyd, an Englishwoman and close friend of Margaret Banfield, Labor leader, explained the abandonment of the gold standard. At the next meeting she will talk on the present crisis in England. The meeting will be held in the Pacific Grove Woman's Club, Wednesday October twenty-eighth, at two-thirty. Newcomers are invited.

### DR. STUART'S LECTURES ON WORLD PROBLEMS

The enthusiasm with which Dr. Graham Stuart, professor of political science at Stanford, was received last Thursday evening at Sunset School on "Reparations and Allied Debts" bodes well for the series he is giving under sponsorship of a local committee.

Dr. Stuart began by reviewing the financial conditions and relations of European countries among themselves and with the United States. The main theme

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of the lecture was not what the world should do in regard to these problems, but what it *can* do. All the plans that have been put forth for lightening the burden—the Dawes Plan, the Young Plan, and the Hoover Moratorium—were discussed by the speaker.

Having had direct contact with European nations through study and travel, Dr. Stuart is internationally-minded, with a balance and thoroughness that augurs authenticity and truthfulness in his presentation of world politics. His proposed remedy would be to lower the universally high tariffs which practically nullify the prospect of immediate payments to the United States and the Allied Powers by the debtors.

Dr. Stuart will speak next Thursday evening in Sunset School auditorium on "The Coming Disarmament Conference." There is no admission charge.

### THE STUDIO THEATRE'S NEXT OFFERING

The cast of "The Play's the Thing" is now complete and rehearsals, which have been unusual for Carmel in having the full cast present every night, show the results of what can only be adequately described as team-work—an ease of development possible only when a full cast works continually together.

No play yet produced in Carmel—and possibly none produced anywhere else—has been given the novelty of development that Molnar has used in "The Play's the Thing." There have always been certain conventions accepted as the foundations of play-writing. Molnar was probably irked by these iron-bound rules, and it would appear that he stuck his tongue in his cheek and did "The Play's the Thing" to prove that it didn't matter how one did it, if only in an interesting manner. There is not one of those same rules for playwriting that he has not smashed outright, or at least dented badly.

The cast: Sandor Turai, Galt Bell; Mansky, Robert Parrott; Albert Adam, Richard Sears; Ilona Szabo, Constance Heron; Almady, Howard Brooks; and Mr. Mell, Robert Edgren.

"The Play's the Thing" opens at the Studio Theatre Thursday evening, October twenty-ninth and closes the following Saturday. M. H. A.

### JEWISH HISTORICAL MUSIC TO BE PRESENTED

Cantor Reuben Rinder has been booked by the Denny-Watrous Gallery for a lecture-recital November third on the history and development of Jewish music. His program will include sacred music and folk-songs.



## A Political Prisoner in San Quentin

by GLORIA STUART

John Taylor, Stanford '98, was in Carmel last week. Imprisoned in San Quentin for two years because of his agitation against the Criminal Syndicalism law, he is still a participant in the work against capitalism and its attitude toward labor, notwithstanding the disheartening experience of political imprisonment.

In 1920 along with Anita Whitney, noted California radical, and other leaders he was arrested for speaking at a mass meeting in Oakland against the abuse of constitutional privileges to which the lower classes are subjected. After spending several months in the Alameda county jail, he and fourteen others were brought into court. Twelve of the radicals refused to talk. "Five years"; "Five years"; twelve times the court rendered the verdict. When Taylor took the stand the prosecuting attorney asked if he would talk. Yes, he'd like to talk. The very first question was "What do you think of the Flag?" He answered "Do you want me to discuss the æsthetic side of it, or what it stands for?"

"That's it, that's it!"

Taylor launched upon a diatribe against the original conception of what that flag stood for and what, in his opinion, it had degenerated into. He was given two years.

Arriving at San Quentin he was quartered in the Old Prison House, where the cells are six feet by eight feet, with the ceiling domed so that only in the center could a man stand up without stooping. The sole furnishings were a cot and a water bucket. Insomnia for Taylor and his cell-mate—they were doubled up for lack of room—took the form of bed-bugs. Once a month the convicts were given a bucket of coal-oil to clean out the pests, but the sparse treatments only aggravated them into further viciousness. The ventilation was two round peep-holes in the solid iron door for the use of the guard in watching prisoners. Surrounding walls were two-feet-thick concrete on which the inmates tapped in signals to their friends. Other communication was impossible.

The daily schedule consisted of arising at five-thirty on week-days and at six on Sundays. Fifteen minutes at breakfast which was beans containing boll-weevils—usually twenty to a plate—and a dark liquid which was warm. Thrice

a week mush was served, once a week a tablespoon of sugar on the mush. The guards did not seem to mind, Taylor said, when the convicts put their sugar into envelopes so that they could spread out the sweet during the rest of the week. Beans were served three times a week, with bread; meat balls, called "jute balls" because of their resemblance to the debris on the floor of the jute mill, were served for dinner three times a week. If one could not down them, a guard passed around with a bucket into which they were thrown for future use.

After breakfast, work in the jute mill occupied first-year prisoners—or those who were without money to buy better jobs. (Asa Keyes and others in affluent circumstances did their time in the hospital, where clean bunks, good grub and easy work occupied their days.) Luncheon came at eleven-thirty, and the day's work was done at four-thirty, when the men were locked up. The "good behavior" convicts were allowed to walk in an enclosure until dinner time. Walking only; no running, no singing, no whistling, and, up to 1919

no talking. Some of the prisoners preferred their cells where they could read. Lights were turned out at nine-thirty. The men were given a bucket of salt water and a bar of soap to wash with once a week, when they were also shaved.

On Sundays baseball was allowed for a few. The movie house, black as pitch, with a dirt floor containing the remains of the dining room which was formerly there was unpopular. The band was good, but performed only occasionally. Fighting kept a good number of the prisoners fit; they would fight under an

Continued on page four

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\*\*\*The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

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old sheep-shed, where the armed guards on the walls could not see them. Unless the fighters had knives, the yard guards, with only clubs, wouldn't disturb them.

\* \* \*

Wednesday, once a month or more, was a depressing day. Executions. The doomed man was led out of solitary confinement and taken to the tailor for fitting of his death suit. Then he was led up several flights of stairs to the death house. Often the guards would have to carry the man up.

The night before the hanging the prison would be filled with a trembling roaring that continued far into the morning. After the noose was cut, about ten o'clock, the convicts were let out of their cells to breakfast and work. This precaution was to prevent demonstrations.

Almost being caught in a prison riot was the most fearsome occurrence in Taylor's sojourn in San Quentin. The food—quality and quantity—had been cut down. At this time he was working in the accounting department, the prescribed year in the jute mill having been completed. One morning he heard whispers among the men in the office, and finally learned that there was to be a demonstration the following Sunday morning. Because of the network of stool pigeons in a prison, the officials were forewarned. As the men walked into breakfast, they looked up and around the balcony overlooking the room were guards with machine guns placed five feet apart and trained directly on the prisoners. The men started booing and screaming maledictions but not a plate was thrown nor a bench overturned. If either had occurred, it would have been just too bad. However, the food improved—in quantity. (*This is the first of two articles based on Mr. Taylor's experiences in prison.*)

## California Artists in Force at Del Monte Gallery

by JOSEPHINE MILDRED BLANCH

The Fall Exhibition now in progress at Del Monte Art Gallery includes about forty paintings and as to quality of work presented, is one of the best in the history of the Gallery. The artists have responded with best and latest examples of their art.

Holding the centre of the end wall of the Gallery hangs one of three pictures by William Ritschel, finished especially for the present exhibition. Ritschel, so famed for his marines, usually paints the open sea, but in this instance has subordinated the sea in each chosen motif. His three pictures are "Katwyk Strand, Holland," "Centurions," and "Early Moon-set," all splendid examples of Ritschel's art. Perhaps the most alluring of the group, certainly the most poetic, is "Early Moon-set." He has poetized two French fishing boats against a wide expanse of silvery sea reaching out to infinite distance and lost on the horizon in the evening mists, the horizon only visible where a single line of light tells of a lingering gleam of a setting moon. The fishing boats loom dark and are vaguely outlined—they cast deep, mysterious shadows that seem to move with the soft ripple of quiet waters. There is an exquisite calm and pulsing atmosphere that hovers over a turquoise and silver sea.

Armin Hansen's "Tropic Night" also takes an important place on this wall. His splendid canvas, a recently painted one, shows him in the fullness of his mature art—masterly technique, richness of color that makes for beauty of tonal values. A composition while not wholly created by the artist—for Hansen has seen moonrise in the tropics and

large ships lying at anchor on vast seas, and the darkness of the overshadowing night dispelled by the lurid light of a tropic moon—yet imagination has had its full play in the evolving of his subject and in depicting it in a superb way on canvas.

Balancing Hansen's picture on the same wall, but in direct contrast as to subject and tone, is the latest and most lovey landscape yet painted by Arthur Hill Gilbert, "Song of Autumn." Years of sincere study of landscape painting and knowledge gained by contact with the out-of-doors combine in the technically fine rendering of this beautifully conceived composition. The canvas radiates with the full sunlight of Autumn falling upon high mountains flecked with cloud-shadows. Below, in a deep valley surrounded by wide areas, lie fallow fields and groups of golden sycamores stand tall or cluster, sheltering white-washed barns holding the harvested grain. There is rhythm and a singing quality throughout the picture.

In the center of the longer wall of the gallery are three paintings by Paul Dougherty which are only medium in size but dynamic in power of technical accomplishment and very big in artistic feeling—two marines and a desert subject which he calls "Amethystine Hills." Although Dougherty is known as one of the world's greatest painters of marine subjects, he paints other subjects with the greatest joy and appreciation and of late has sketched much in the desert.

His picture, "Amethystine Hills," tells beautifully of a desert garden lying at the base of a mountain brilliant with purple colorings and outlined against the clearness of a desert sky. Dougherty's pictures are characterized always by distinguished color and a deep consciousness of the spirit of the thing he paints.

E. Charlton Fortune has contributed to the exhibition a most interesting example of her latest expression in art—a "first painting" for the large decorative mural she has been commissioned to paint for a chapel in the Dominican College at San Rafael. For the past two years she has been devoting herself to decorative murals of ecclesiastical subjects. The large painting upon which she is now at work is a triptych to be placed above the altar. The figures are life-size. The motif is "The Five Joyful Mysteries of the Rosary." In this new work which calls for great knowledge of figure painting and composition, this talented artist seems to have found her highest expression.

Maynard Dixon, one of the most prominent of the Northern California painters and truly a painter of the West, is

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Dick Sears

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now in Taos painting his much-beloved subject, the Indian. He has sent to the exhibition a most interesting painting, "Spring on Bear Mountain." It is modernistic in feeling, describing the rhythmic lines of succeeding hill-slopes leading up to towering snow peaks.

John O'Shea, in his vivid and forceful painting of a desert subject, "Mireda," inspired by the quaint Mexican town near Taos, carries you with him through arid sands and desert solitudes to the low roofs of adobe huts, and you feel sensitively with the artist the loneliness and apartness of the scene. A mood only dispelled by the radiance of desert sunshine and the brilliancy of distant purple hills in the background and a bright blue sky overhead.

That the sea is the subject that James Fitzgerald loves most to paint is evinced in the spontaneous and emotional manner he has described the swift movement of incoming surf in his picture, "Combers." He has felt strongly the power and might of the deep heaving ocean in contrast to the shallow breaking surf combatting huge rocks.

Burton Boundey shows in his painting, "Golden Hills," breadth and simplicity of technique. His work is sincere and fundamentally sound and there is grace in the undulating line of hills and fine tonal quality throughout—a radiance from the warm Autumn browns and the golden light of late afternoon sunshine. He describes realistically and feelingly a scene in the Corral de Tierra where high bare hills slope to deep valleys. A large oak tree finely drawn takes a conspicuous place in the composition.

The color and breeziness of a morning in the little fishing village of St. Tropez, France, where its inner harbor is gay with fishing boats and sails of many colors, is all expressed in Myron Oliver's picture "Inner Harbor, St. Tropez." There is also revealed the very facile, almost playful handling of paint that characterizes the work of this artist and also his fine understanding of color values for while the canvas is vibrant with pigment of various colors, the adjustment and mingling into a highly keyed but perfectly harmonious whole had been accomplished.

De Neale Morgan chooses as her motif almost always the Monterey cypresses so in her picture, "Early Morning, Monterey Coast," is shown her intimate knowledge of this subject. A rocky coast line near Pebble Beach where gnarled cypresses growing close to the water's edge stand stark or overshadow the rocks and throw deep reflections. Early morning is the hour she has chosen to paint, when the sun shines through a

veil of mist that overhangs forest and sea.

William Silva's "Light on the Sea, Point Lobos," is a much admired picture. This artist delights in the evanescent moods of Nature. Early morning when rising mists throw a veil of loveliness over harsh outlines and harmonize color and planes or twilight when dusk descends and the last rays of the sun linger on mountain tops and make sparkling paths of light across quiet waters—such an effect he has handled with great success in his Point Lobos subject.

Lester Boronda, at one time so intimately associated with the Monterey group of artists, who now lives in New York but still loves to paint his "home country" as he speaks of the Peninsula, has sent out for exhibition two charming Spanish scenes. In them he tells of "old Monterey" in Maytime, of adobe houses and old gardens where trees are blossoming and groups of picturesque figures gather, all seen in the soft light of evening. Boronda, himself Spanish, has every claim to this romantic past and paints it with great feeling.

M. Evelyn McCormick is showing a strong and realistic painting of a canal scene in Venice. This is one of the most interesting of a group of pictures the artist sketched while in Europe some time ago. Although she is well known for her brilliant painting of adobes and has reproduced on canvas most of the historic ones left to Monterey yet her Venetian subjects are greatly admired.

A picture that attracts by the poetic feeling it holds of moonlight and romance is one by Frank Tenney Johnson, one of the best known painters of Western subjects. It is called "Desert Romance" and depicts wide moonlit desert spaces between towering mountains—the trysting place of two Indian lovers on horseback.

Jessie Arms Botke, so well-known for her artistic decorative painting of birds, trees and flowers, is at her best in the canvas "King and Jester." Her subject, unique and colorful, describes a peacock, with brilliant plumage spread, usurping most of the picture and looking down upon a very small and grotesque bird with bright feathers. The foreground of green lawn, studded with star-like flowers of various colors, is painted with such delicacy and beauty as to be reminiscent of Botticelli.

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(Space limitations preclude extended mention of two other exhibitors in the Del Monte exhibit—Hanson Puthoff, distinguished artist of Southern California, and Percy Gray, interpreter of California landscapes.)

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**THE CARMELITE**  
OFFICIAL NEWSPAPER, CITY OF CARMEL-BY-THE-SEA  
J. A. COUGHLIN      GLORIA STUART  
Editor and Publisher      Associate Editor

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**O'BRIEN**      *from page one*

John D. Barry, the sincere, able and nationally-known colyumist of the San Francisco News, is astonished that Mendenken, Mercury editor, is for the return of the saloon. Several of the finest New York editors, and clergymen, I know, are for the return of the saloon. The well-managed German beer saloon was a delight, a haven for tired, inquiring, sociable or unsociable men, with healthful drink and food and atmosphere of goodness, honesty and culture, beyond any church I've ever entered. I used to be sore angered at the vileness of many saloonkeepers, breweries, but, in the dozen years of probishn, the corruption of youth, of the judiciary, of the police, of congress, and, of the President, is so apparent, and so appalling, I believe the worst of the saloon era never equalled in its bad effects on our civilization. Far better saloons than as is. But you cannot argue with a constitutional dry. His mouth waters for water, as the wet's for alcoholic stimulants.

Now, science has discovered that plants go crazy. Many can't stand city park life. Imagine some of the faces they must see! The voices! And the pooches! The insults!

Mexico prepares, again, to be excited, politically. Economics; lack of gold, poverty and unrest of peasants and politicians, will bring bloodletting. Tomorrow, Mexico's friend, is gone.

The Jesuit university of Georgetown, D. C., is broadcasting the red peril; the deadly menace of Russia to our unemployment system, to Hoover inertia, to the fifteen-million-dollar cathedrals of our religious land, contrasted with the dirty, cold hovels of millions of the poor. Listen in! It's all true.

The Japanese can't hurt China much. Over twelve millions of poor Chinese have died, recently, of hunger; drought, flood, famine. In China, fifty millions

must die that the others may live. In England, ten millions must shrink from the population. Europe will, in the next fifty years, lessen forty millions by wars, poverty, birth control, sheer loss of hold on life, lack of fertility. There are far too many people in the world. Hundreds of millions too many for any happiness.

Fox Films made about a hundred thousand and the past six months. The six before, Fox made seven millions. Billions less are being paid to American wage workers. You can't buy a talkie ticket without money.

Buy silver, and lay it away three years. You will double or triple your money in gold value. But, things, then, will be higher in all moneys. Yet, you will win. Old gold will have an ashtray breath after the next presidential election.

Stockbrokers commit suicide every day in every way. In California ten have closed their earthly accounts, lately. If the market forbids shorting, don't walk under high buildings.

Do you know who is the directing mind of Hoover second-term politics west of

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the Rockies? A Californian, of Vallejo; a clever mixer, a shrewd constitutional lawyer, a big Elk, a political manipulator, who believes as much in the will of the common people as does Al Capone. He is Raymond Benjamin, who has a host of friends wherever he is known and who for some months has occupied offices near the White House; and the ears of Hoover many times a month. He tells Herb where Herb stands in the nomination race.

Read, "The Scientific Outlook," by Bertrand Russell, a new book. The author, a British peer, a philosopher, a great mathematician, physicist, school-teacher, tells the necessity of the machine to maintain civilization.

"Street Scene" a talkie, is incredibly effective. Not a star in it. No IT, no sheik, no vamp. A triumph of realism, talent, direction.

In Aimee's many biographies, published in newspapers, magazines and books, even little children can see that innate purity, love of souls, leads to Carmel eventually. The cottage is on the right going toward the church.

Hear Frederick O'Brien over Station K.P.O. every Thursday at six p.m.

## Legal Advertising: An Answer to the "Pine Cone"

As publisher of The Carmelite I state unqualifiedly that the insinuation made by the "Pine Cone" last week that this newspaper has overcharged the city on legal advertising amounts to countenancing the knowledgeable publication of a direct lie.

Prior to November, 1930, when the contract was last awarded, The Carmelite had blanket instructions to publish all ordinances twice unless orders to the contrary were given. When the contract was under consideration last year, these instructions came to the attention of City Attorney Campbell, previously unaware of their issuance, and he then informed the Council that there was no general rule in regard to publication—that the number of insertions was governed by the nature of the ordinance, some requiring one insertion, others as many as three or four insertions. Since that time, definite instructions have been given with each ordinance and the city has been charged accordingly.

The ordinances listed by the "Pine Cone" as having been given unnecessary second publication were all passed and published prior to November 1930, and were published in accordance with instructions. Included in the "Pine Cone's" list—let it be assumed through error or ignorance—were ordinances which did require more than one publication—notably the Fire Bond Issue ordinance, longest and consequently most expensive of the lot.

While the city incurred an unnecessary expense in connection with some of the ordinances the error was not on the part of The Carmelite as will be borne out by the Council and its attorney. In any event, the error cost only a fraction of what The Carmelite has saved the city on legal advertising—less than the saving on one single item—the annual financial report—over two successive years.

The "Pine Cone" has no reason to be ignorant of the facts in this case—hence the guarded nature of its statement. The uttering of a half-truth is more contemptible than an outright lie.

J. A. COUGHLIN



## Perhaps It Can Be Explained . . .

Cornered by The Carmelite in his unfounded charges against the City Council's financial qualifications, Perry Newberry, of the "Pine Cone," last week reached down into his well-worn bag o' tricks and fished up two red herring to drag across the trail. One was labelled "Personalities"; the other, that old man of the sea "Legal Advertising." Neither had any connection whatever with the original discussion, but the falsity of Mr. Newberry's editorial contentions in regard to city finances having been shown conclusively, he was more than anxious to depart from the original discussion.

"Personalities" can take care of themselves (although it would be amusing to have Frederick O'Brien cut loose on the "Pine Cone"); "Legal Advertising," insofar as it is necessary to refute another "Pine Cone" canard is dealt with elsewhere in this issue—separately so as not to confuse unrelated subjects. We will return to the original discussion.

In the article to which The Carmelite took exception, Mr. Newberry said, in effect that we have a very nice Council; Oh, yes, a very nice Council—but they are duds at financial matters. They've done a lot for Carmel; Oh, yes, they've done a whole lot for Carmel—but they've just about bankrupted the city, run it "into the red." The pontifical Mr. Newberry even went so far as to state when insolvency would set in. It didn't, leaving Mr. Newberry in a jam, so he tries to show what might have happened if taxes—always due at this time of the year—weren't due. Which is just as sensible, just as logical, as saying that if the "Pine Cone" kept up its present rate of expenditure and didn't collect any of the money to which it was entitled it might go bankrupt by 1937.

What happened was something like this: Perry Newberry set out to make a point—a political point—and he attempted to warp the figures to fit the point. The figures wouldn't fit. Still, he must have thought he could "get away with it," possibly because The Carmelite has not paid much attention to the "Pine Cone" in recent months. We will help him now with a little ancient history uncovered by the astute editor of this learned journal some time ago, and here presented (if we mistake not) for the first time in print. It is done without intent to descend to personalities: merely a casual examination of Mr. Newberry's qualifications to dogmatize on municipal finance.

In the dim, distant past—in the year of grace 1923 to be exact—Perry Newberry was a member of the Council (or Board of Trustees)—its chairman and *ex officio* commissioner of finance; in other words, he was Mayor of Carmel. The records of Mr. Newberry's 1923 administration make interesting reading:

On February 1, 1923, the general fund showed a balance of \$8,719.74. By August, after payment of six months' bills averaging \$1,453.29, the balance had dwindled to \$355.17 (three hundred fifty-five dollars and seventeen cents). Dwell a moment on that balance—*less than one week's average expenditure for the preceding six months, and it had to carry Mr. Newberry's Council eleven weeks, until tax receipts started in October.* Better still, according to Mr. Newberry's more recently expressed views on municipal finance, that balance of \$355.17 should have carried his board through to the first of January—five months at seventy dollars a month.

An embarrassing situation. Was Mr. Newberry's Council stumped? It was not.

Reposing in the City Treasury was a balance standing to the credit of Local Improvement District No. 2—Ocean Avenue paving district. The amount was \$2,311.37—a closing balance which **SHOULD HAVE BEEN REFUNDED PRO RATA TO PROPERTY OWNERS ASSESSED FOR THE OCEAN AVENUE IMPROVEMENT.**

Was it returned to property owners as required by law and all the dictates of equity? It was not.

Resolution No. 165, drawn at the Council's direction, and moved by Mr. Newberry, very gently transferred that balance of \$2,311.37 to the general fund, enabling the Council to balance its budget—presumably it had a budget under Mr. Newberry—and save its face. The City Attorney, we believe, opposed the transfer.

[This transaction may be confirmed by reference to Page 54 of the Clerk's

Register, to Resolution No. 165, and to the Minutes for 1923.)

Technically, perhaps, there was no misappropriation; in political parlance Mr. Newberry's Council merely "raided" a fund which happened to be available, but in their trust, after they had depleted their legitimate operating fund. **THE TRANSFER WAS ABSOLUTELY IRREGULAR AND ILLEGAL,** against state law, contrary to general law which holds that a fund raised by special assessment can be used only for the purpose specified in levying the assessment.

As a result of the Newberry Council's irregular transfer, the city, or more particularly its general fund, stands today indebted to property owners of record in 1923 in the sum so transferred. Claims have never been formally presented, probably never will be, for the whole town was included in the improvement district and the pro rated refund in the majority of cases would have been too small to justify court action for the money as such.

Before the passage of Resolution No. 165—one week before—Mr. Newberry resigned as chairman of the board and *ex officio* commissioner of finance. But he retained his seat on the board, and moved the adoption of the resolution which cloaked the "raid" on property owners' money. At the helm of city finance, Mr. Newberry was apparently enough of a pilot to sight the rocks after the keel had scraped; then he handed over. He now presumes to tell the Council how to manage its affairs, and he shows an airy disregard for the truth in the telling. What's the use!

J. C.

(DEAR PERRY: Nothing personal, you understand; it's all in the game—the way you learned to play it. We—the new gang in the news racket—have gone far ahead, but occasionally we have to lapse, and play with you, or fight you, according to you own standards (which smell.) Cheer up, old-timer, and incidentally get well. Have not seen you around for nearly two years.—J. C.)

## City Finance: How Teacher and Pupils Compare

	GENERAL FUND		* % on
	Feb. Bal.	Aug. Bal.	Hand
NEWBERRY COUNCIL	\$ 8,719.74	\$ 355.17	.04
PRESENT COUNCIL	27,567.71	9,609.80	.35

\*The third column above, "% on Hand," shows the financial capabilities of the respective councils independently of the obvious variation in the city's annual turn-over as the result of growth. In simplest terms, it means that the Newberry Council, for every dollar in the General Fund in February, had four cents left in August; the present Council, for every February dollar, had thirty-five cents.



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## Leaves of Grass and Granite Boulders

*A Comparison of Whitman and Jeffers*  
by LAWRENCE CLARK POWELL, who  
is now studying at the University of  
Dijon (France) for his doctor's de-  
gree in World Literature. "Robinson  
Jeffers and His Poetry" is the subject  
of Mr. Powell's thesis.

Not so long ago, critics were linking the  
names of Walt Whitman and Robinson  
Jeffers, hinting mysteriously at certain  
affinities between the two poets, and  
saying, accurately enough, that the lat-  
ter's verse form looked like that of  
Whitman. Lately the critics, turning,  
have gone to pains in pointing out the  
vast gulf that lies between Whitman  
and Jeffers.

Be all this as it may, if one were to at-  
tempt to establish a *rapproch*, one might  
say that both poets are Americans; both  
love earth, sea and sky; in Spenglerese,  
both are good "Faustians," being his-  
torical-minded in cosmic and well as  
world sense, using the earth as taking-  
off point from which to soar to the very  
"dawn-drowned army of the stars";  
both sing praise of life and death and  
night, and are not at odds in speaking  
of breakers as white-maned racers.

All of the critics have been right. Whit-  
man and Jeffers are and are not alike.  
In this limited paper I shall try to show  
how this is true; how from one, original-  
common agreement the two poets di-  
verge.

Keats' sonnet to the contrary, history  
has it that Balboa discovered the Pacific  
Ocean. From the time of his visit, to  
the twentieth century, some few gen-  
erations and races have wavered and  
flowed away from the Pacific shores.  
Poets too have come and gone—R. L. S.,  
Bret Harte, Joaquin Miller, George Ster-  
ling, Robert Frost, to name but a few—  
without "rediscovering" the Pacific in  
Poetry's name. Robinson Jeffers came,  
went away, came back, nearly went  
away again but finally stayed. Regarding  
his work since 1914 one is tempted to  
hail him as the first poet who has truly  
"rediscovered" the Pacific Ocean—the  
first to realize completely the ethnolog-  
ical significance of humanity up against  
the last barrier, and to write great  
poetry from this realization. Other  
poets perhaps realized—and they wrote  
—but Jeffers climaxed them.

One of Walt Whitman's earlier poems,  
"Facing West from California's Shore,"  
is, in some respects, similar to an early  
poem of Robinson Jeffers, "Invoca-  
tion." Each poet stands on the last coast,  
looking homeward to Asia. "I, a child,

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very old, over waves, towards the house  
of maternity, look afar . . . the circle  
almost circled . . . " Whitman writes  
that and then asks, " . . . but where is  
what I started for so long ago? And  
why is it yet unfound?" Jeffers asks  
of the evening star, "Where wilt thou  
lead us now? . . . What farther west?"  
Between them, the two poets share the  
wonder, Why and Where is humanity  
marching?

See at this time the young poets, not yet  
dogmatic, standing on the last shore,  
filled with awe and wonder at the reali-  
zation that what comes out of the  
Mother tends finally back to the  
Mother. See Whitman and Jeffers naively  
sharing a common idea before their  
destinies lead them apart down the paths  
of necessity.

Later, Whitman returns to the thought  
and develops it with the poem, "A  
Broadway Pageant" wherein he chants  
the west coast breaking over the bar-  
rier, across the Pacific, home to the  
Mother, and there renewing the old, the  
Asiatic—"the object I know not . . .  
but it must be."

Jeffers too writes another poem, "The  
Torch-Bearers' Race," in which we see  
him developing the original thought. He  
is still questioning *where* will go the  
race from "the very turn of the world,  
the long migration's end." He asks,  
"shall we go down again to Mother  
Asia?" And on the basis of probable  
ethnological evolution, reasons, "Some  
of us will go down, some will abide . . ."  
Then his own destiny asserts itself,  
" . . . but we sought more than to re-  
turn to a mother."

Jeffers is a twentieth century man.  
Since Whitman dispatched the migra-  
tion over-seas, man has learned to fly.  
In poems previous to "The Torch-Bear-  
ers' Race," Jeffers touched the idea that  
aviation might lead men to start "drop-  
ping colonies at the morning star," and  
asked, "When Alaska is peopled, will  
Venus lack ploughland?"

Here is a solution as to what to do with  
man which satisfies both the poet's rea-  
son and imagination. Jeffers has reached  
the point where he does not want to  
send man home to the Mother; he would  
have man break the old human-all-too-  
human dream progression round the  
globe. And so the Pacific, "This huge,  
inhuman, remote, unrul'd . . . ocean  
will show us the inhuman road, the un-  
rul'd attempt, the remote lode-star. . ."  
Thus Whitman, the "introvert," sends  
man packing back onto himself; Jeffers,  
the "extravert," bundles him off to the  
stars; the poets' original mutual won-  
der has become a Janus-idea.

But what of the empire that is in the  
course of building itself up against the



Pacific barrier? Both Whitman and Jeffers treat of this in their later poems: the former writes "Songs of the Redwood Tree: A California song, a prophecy . . ." in which he not only foresees the industrialization of the west coast, but welcomes it joyously as well. Time has proved the truth of his lines, "the flashing and golden pageant of California . . ." and "At last the new arriving, assuming, taking possession . . . a swarming and busy race settling and organizing everywhere . . ."

Nature, through the voice of the falling redwood tree, sacrifices itself ecstatically to the new rulers. Of the native Indians' state of mind Whitman does not chant.

According to Whitman, it is here in California that evolution will fulfill itself, "the promise of a thousand years," and here will appear "the new society at last, proportionate to Nature." Whitman sees "the genius of the modern . . . clearing the ground for broad humanity, the true America, heir of the past so grand, to build a grander future. . ."

Let us go ahead a half-century and see what Jeffers has to say about the Pacific empire: In one of his early poems he accepts the empire building as inevitable, but prays man to spare the live-oaks, the pinewood, to marry the Earth and become one with it, "the happiest he who has tribute of water and earth, yet no whole conquest . . ."

Jeffers admits that "Our children, if Destiny guard them, may equal the land . . ."; in dream he welcomes the villas and cottages which he sees riding toward him on the wave of the coming century. He is still not so far from Whitman, although he is less stridently sure of the future and he does not celebrate the axing down of redwood and pine.

The westward migration fails not to flow with the flowing years. Jeffers continues to sing of "the shore of the one ocean," over which "the heavy future hangs like a cloud," and whereupon a stage is set for new and enormous games. The empire-builders rest not nor are weary of tearing down and building up again. The poet is not glad, and though he still admits that "our people are clever and masterful: They have powers in the mass . . . It is possible that Time will make them before it annuls them," he affirms, "that at present there is not one memorable person or mind to stand with the trees . . ."

Jeffers writes a poem about a redwood tree ("The Summit Redwood") but it is not like Whitman's song to the redwood. From their mutual recognition of the ethnological significance of the

Pacific coast in world-history, the two poets have gone their separate ways.

By the close of the century's second decade, Jeffers seems to have gradually lost faith in the empire-builders—they who have come west and "raped the continent and brushed its people to death. Without need, the weak skirmishing hunters, and without mercy . . ." ("A Redeemer"). In his opinion, the balance between Man and Nature has broken, and the continent become "a tamed ox . . . a slave." This the poet mourns, and empties in poems little phials of irony. Whitman, with his *idée fixe*, became static; from his previous dynamism, Jeffers verges likewise—but the coin's reversed. According to Jeffers, the earth lies prostrate under men's hands, the beautiful places are killed to make cities; and the future of the Pacific coast has become "obscene." ("The Broken Balance": V). The poet rests on the consolation that man will be ultimately blotted out and before the blithe earth and the brave sun.

But Robinson Jeffers has not finished writing poetry; and in surveying his work, it seems to me that he has been

supple-minded to world-history in the making—he has changed, has had an evolution. Perhaps his present *impasse* is but a midpoint on his path? Perhaps he will return to his earlier dream of sending man out to "colonize a later planet . . ." and "greet the ten-mooned heavens of Jove"? ("Ode on Human Destinies"). Science may come to his aid. I think of the great barn-like building in a suburb of Berlin wherein a group of young scientists is losing sleep over its moon-rocket. I would have these men, and other men work fast, if only to fulfill Robinson Jeffers' dream of the future and break down the flood that is damming itself up against the last barrier at continent's end.

Walt Whitman and Robinson Jeffers, having started from a common point of wonder at seeing the race nearly home again to Asia, have gone their own ways—one to a sure conclusion that the Pacific empire will serve to justify all evolution; the other to the belief that as yet, the empire-builders have failed to fill the enormous stage.

Leaves of grass and granite boulders are and are not alike.



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## For the Future of Carmel

*Being the first report of the Carmel Council's Committee:*

To the Honorable City Council of the City of Carmel-by-the-Sea:

Your committee makes report that it has taken under consideration the various matters submitted to it by Mayor Heron on part of the Council, and by the City Street Department, and that it is now presenting this preliminary report touching upon these questions. Necessarily, the time having been short, any report that it could make at this time would have to be along general lines. The committee has met a number of times and has made a tour of the city and the conclusions herein stated are only, of course, preliminary, having in view certain minimum considerations, the details to be worked out by the Council, and with the assistance of the committee if the Council deems it advisable.

I—

Your committee suggests that the streets and roads of the City of Carmel, running north and south, excepting the business district, be where possible, improved and layed out and projected as meandering or winding roads and streets. That the same be parked by the planting of shrubbery or trees along the sides. That said streets be not less than twenty feet in width.

II—

Your committee finds that upon certain of the north and south streets there has been already created through usage or construction, foot paths or sidewalks (on Camino Real there are almost four blocks of fairly available sidewalks on the north side of the street.) The committee believes it would be advisable to improve these sidewalks or paths to meet the requirements for safety. That same be continued along said streets in such manner as to furnish a safe mode of travel for pedestrians.

III—

That alternating east and west streets between Ocean and Santa Lucia be improved by narrow lanes to serve the property owners, but closed to through traffic. That Ocean, Eighth street, Tenth street, Twelfth street, and Santa Lucia be open to traffic, and Seventh street in the business section. That Seventh street out of the business section, Ninth, Eleventh, and Thirteenth be closed to through traffic, but be improved by narrow lanes serving the property owners for entrance and exit. That there should be constructed on Thirteenth street a bridle path and foot walk in such manner as to connect as near as



possible Junipero street. That Seventh street from Santa Rita to Forest Road be closed, and certain other short streets east of Dolores street not herein particularly set out to be closed.

III½—

That Junipero street (100 ft. wide) be improved by meandering or winding road at least 20ft. wide the full length, to connect with the County road at or near the Mission on the south, and to make an exit from the City of Carmel eventually through Carmel Woods on the north. That along the side of this street be constructed a bridle path and foot path. The grade of Junipero should be established opposite Eighth street to connect with the improvements now going on. In this connection it would also be well to contemplate the improvement of Second street, so that it would connect with Junipero at some spot in Carmel Woods with a bridle path, and a good meandering road. This would by-pass traffic from the east seeking the residential district, along the ocean, without the necessity of going through the city, and creating a circular bridle path for the riders, around the City of Carmel.

IV—

That either Dolores or Lincoln street should be improved north, a culvert built across the gulch thus serving the residents of the north section of the city, and relieving Monte Verde of excessive traffic. In this connection it would be well to establish the grade improvement on Sixth street, so that the excavated dirt could be dumped in the gulch.

V—

Block 69 should be improved by public buildings necessary to house the City Hall and Fire Department in the rear, with a park in front. That the center of Ocean avenue should not be used for the parking of cars, but that same be planted and landscaped; with occasional seats, and gravel paths. It might be advisable in this connection to widen Ocean avenue, paving two feet on each side of the center, the center space being curbed and planted as aforesaid.

VI—

That the drainage of the city should be stepped down from street to street and carried to the southwest, some of the closed streets in this section being used to assist in the dispersion of the water. The committee further believes that where it becomes necessary from an engineer's standpoint to cut the street for sidewalk or other purposes that a retaining wall should be placed at the property line and not the street line.

Continued on page twelve

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# Annual Roll Call



*Begins Armistice Day*

## COUNCIL

*from page one*

Mrs. I. R. Ettlinger, of San Francisco and Carmel Highlands opposing on the grounds of convenience to late arrivals and unexpected guests, etc.

Mr. Ewig stated that the Sunday closing movement was not directed against the Carmel establishment which now keeps open, but arose from the imminent entrance of a "drive-in" market and another chain store into an already overcrowded merchandising field. The Council did not commit itself on the petitions.

**Welfare.**—Miss Kellogg reported that group of citizens were voluntarily interesting themselves in the alleviation of unemployment locally. As one phase of their plan they had under consideration the provision of private funds for street cleaning and a general clean-up of the beach supplementing the regular street crew which has been engaged of late in work of more permanent nature. A committee will be appointed by Mayor Heron to go into the matter. In the attendant discussion Dr. Matzke referred to the necessity of providing hospitalization in cases not coming under the heading of county or charity cases, but involving people of ordinary means in temporary financial difficulties through pressure of the times.

**Streets.**—Byron G. Newell, Grant Wills and other property owners on Dolores between Seventh and Eighth filed an application for street widening in that par-

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ticular block offering the city a five-foot strip of land as a consideration. The proposal calls for a sidewalk one foot narrower than at present, adding six feet in all to the width of the street. Taken under consideration.

## PLANNING

*from page eleven*

This recommendation necessarily must be general as there may be instances in which such treatment is not practical from a standpoint of expense or engineering.

The report was signed by Frederick Bechdolt as chairman, Henry F. Dickinson, Mrs. Vera Peck Millis, Miss Hazel Watrous, and George Seideneck. Argyll Campbell concurred in the general recommendations, but signed with reservations as to details. Mrs. Elizabeth Schuyler, seventh member, was absent from Carmel at the time the report was drawn up.

The report was submitted to the City Council at a special meeting last night.

## FOREST THEATER

The directors of the Forest Theater met Tuesday evening at the home of Mr. and Mrs. John Bathen. Among other matters discussed was the possibility of building tennis courts on the theatre property. A committee was appointed to go into details and report in due course.

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